

## A SYSTEMATIC PEDAGOGICAL APPROACH TO MAQOM ENCULTURATION IN UNDERGRADUATE VOCAL STUDIES

Ijodbek Jurayev  
Kokand State University

**Abstract:** This article proposes a systematic pedagogical model for moving beyond the superficial performance of world music and toward the deep enculturation of students into non-Western vocal traditions. Using the Uzbek Maqom as a case study, the paper outlines a structured four-phase approach for undergraduate vocal studies. The model begins with Aural Immersion, dedicated to normalizing the tradition's unique sound-world through analytical listening. This is followed by a phase of Technical Disruption, where students construct a parallel vocal technique to address the demands of microtonal inflection and specialized timbre. The third phase, Contextual Internalization, integrates the study of classical Sufi poetry and modal theory to imbue technical skills with semantic and structural meaning. The process culminates in Synthesized Interpretation, where students demonstrate mastery through collaborative performance and contextualized lecture-recitals. This systematic framework argues that true integration requires a holistic transformation of the student's musical cognition, fostering not only performative competence but also the cultural literacy and empathetic understanding necessary for responsible artistic engagement in a globalized world.

**Keywords:** Maqom enculturation, systematic pedagogy, vocal studies, undergraduate music curriculum, aural immersion, cultural literacy

The contemporary undergraduate vocal curriculum stands at a critical juncture. The once-dominant model, which positioned the Western bel canto tradition as the universal foundation for artistic singing, is rightly being re-evaluated through lenses of decolonization and global inclusion. The challenge, however, extends beyond the simple addition of "world music" repertoire to a syllabus. True integration requires a pedagogical paradigm that facilitates not just performance, but enculturation - the process by which a student internalizes the aesthetic values, sonic principles, and cultural logics of a musical tradition. The Uzbek Maqom, a monumental art form of Central Asia recognized by UNESCO as a Masterpiece of the Oral and Intangible Heritage of Humanity, presents an ideal yet complex site for this endeavor. Its sophistication demands more than mimicry; it requires a deep, structural shift in the singer's musical cognition. This article proposes a systematic, four-phase pedagogical approach - comprising Aural Immersion, Technical Disruption, Contextual Internalization, and Synthesized Interpretation - designed to guide undergraduate voice students through the intricate process of Maqom enculturation, transforming them from external observers to informed, empathetic practitioners.

The foundational phase of this systematic approach is Aural Immersion, a process that must precede and underpin all technical instruction. The Maqom tradition is an oral tradition par excellence; its essence is transmitted not through a static score but through sound itself. The primary obstacle for the undergraduate student, whose ear is often conditioned by equal temperament and harmonic functional tonality, is the very sound-world of the Maqom. Therefore, the initial objective is to normalize this new sonic environment. This requires a

carefully curated regimen of deep, analytical listening. Students must move beyond passive hearing and engage critically with recordings of master singers like Munajat Yulchieva or Turgun Alimatov. Guided by the instructor, they learn to identify the defining characteristics of the tradition: the laser-focused, vibrato-light vocal timbre; the complex, microtonal melodic phrases known as *ta'lines*; the rhythmic tension between the free-vocal delivery and the cyclical patterns of the *doyra* frame drum; and the poignant, declamatory treatment of the poetic text. This phase is not about immediate reproduction but about building an aural library and developing what ethnomusicologist Mark Slobin might term an “ear for the culture.” The student’s initial perception of the music as “out of tune” or “rhythmically strange” must gradually give way to an appreciation of its internal consistency and profound expressive logic. This immersive listening forms the essential bedrock, creating a target sound and feeling in the student’s mind that all subsequent technical work will strive to achieve.

Building upon this aural foundation, the second phase, Technical Disruption, consciously and constructively challenges the student’s established vocal habits. The Western classical technique, with its emphasis on a seamless legato, a consistent vibrato, and vowel-uniform timbre, is often ill-suited to the demands of Maqom singing. This phase involves a temporary suspension of these instincts to build a new, parallel technical skill set. The pedagogy here must be precise and incremental. It begins with tone production, using targeted exercises to help the student discover the focused, nasal, and forward-placed resonance required for the Maqom’s distinctive timbre, all while maintaining healthy diaphragmatic support to avoid constriction. The most significant disruption comes in the realm of intonation. The student must learn to decenter the piano as the arbiter of pitch and instead rely on their aural memory from Phase One and the live modeling of the instructor. Exercises are designed to develop muscular control over the microtonal nuances, practicing the subtle slides and pitches that lie between the keys of the piano. This can be a disorienting experience, as the student’s sense of “correct” pitch is systematically expanded. Similarly, the rhythmic sense is retrained. Students learn to feel the underlying *usul* (rhythmic cycle) in their body while singing a melody that floats freely above it, developing a sophisticated polyrhythmic awareness. This phase is not about discarding *bel canto* technique but about achieving vocal bilingualism, adding a new set of expressive tools to the student’s arsenal and, in the process, granting them greater conscious control over their entire instrument.

Enculturation cannot occur through sound and technique alone; the music must be understood from within its own cultural and intellectual framework. The third phase, Contextual Internalization, ensures that the technical skills are imbued with meaning. The voice in the Maqom is first and foremost a vessel for poetry. The classical texts, drawn from the works of Alisher Navoi, Hafiz, and other Sufi poets, are dense with metaphysical symbolism, exploring themes of divine love, spiritual longing, and the ephemeral nature of existence. To sing these words without understanding is to render the performance artistically hollow. Therefore, this phase integrates rigorous language and poetic study. Students must work with language coaches or resources to achieve correct pronunciation and, more importantly, to comprehend the literal and metaphorical meaning of the text. They study the poetic meter (*aruz*), learning how it informs the rhythmic flow of the vocal line. The musical phrase becomes understood as a direct consequence of the poetic phrase; a syllable is elongated not for arbitrary musical effect, but because its meaning demands contemplation. Concurrently, students engage with the theoretical

structure of the Maqom system itself. They learn about the specific modes, their characteristic melodic motifs, and their associated emotional states. Understanding that a Maqom is not just a scale but a vast, cyclical suite with its own narrative arc transforms the student's perception from a singer learning a "song" to a musician navigating a complex architectural form. This intellectual engagement is what separates enculturation from imitation, empowering the student to make informed interpretive choices.

The culmination of this systematic approach is the fourth phase, Synthesized Interpretation. Here, the isolated strands of aural familiarity, technical skill, and contextual knowledge are woven together into a coherent and authentic artistic statement. This synthesis is achieved through two primary modes: collaborative performance and the lecture-recital. Maqom is inherently collaborative, a dialogue between the voice and instruments like the *dutar*, *tanbur*, and *doyra*. Students must be given opportunities to rehearse and perform with skilled instrumentalists, learning to listen and adjust their intonation to the fretless lutes and to lock into the rhythmic gravity of the drum. This live interaction is irreplaceable; it teaches the music as a living, responsive conversation. The most potent tool for synthesis in an academic context, however, is the lecture-recital. In this format, the student is required to perform a selection from the Maqom tradition and, crucially, to preface it with a scholarly introduction. They must explain the Maqom being performed, translate and discuss the poetry, elucidate the modal and rhythmic structures, and perhaps even demonstrate a characteristic melodic motif. This task forces a profound level of ownership. The student can no longer hide behind mere technical execution; they must become an advocate and educator, articulating the very cultural logic they have worked to internalize. This act of contextualized performance is the ultimate evidence of enculturation. It demonstrates that the student has not only learned to produce the sounds of the Maqom but has also begun to think within its aesthetic and intellectual world.

In conclusion, the enculturation of undergraduate voice students into the Uzbek Maqom tradition is a profound educational journey that reshapes their musicality at its core. The systematic four-phase approach - moving from Aural Immersion to Technical Disruption, through Contextual Internalization, and culminating in Synthesized Interpretation - provides a structured pathway for this deep learning. This methodology acknowledges that learning a world tradition is a holistic process involving the ear, the body, the intellect, and the spirit. It moves pedagogy beyond the teaching of songs and into the realm of fostering musical worldview. The student who emerges from this process possesses more than a new repertoire piece; they have gained a new lens through which to view all music. Their ear is more flexible, their technique more versatile, and their approach to text more insightful. They become true musical citizens, equipped with the empathy and skill to engage deeply with artistic expressions from across the globe. In an increasingly interconnected world, such an education is not a luxury but a necessity, ensuring that the majestic, complex voice of the Maqom finds not only an audience but also a new generation of thoughtful and dedicated interpreters.

### References

1. Norkuziyeva, D. (2024). EMPIRICAL ANALYSIS OF THE INFLUENCE OF PSYCHIC STATES ON THE FORMATION OF CONSTRUCTIVE BEHAVIOR IN STUDENTS. *Uzbekistan Educational Research Journal*, 1(3).

2. Norkozieva, D., & Mahammadova, R. (2024). DESIGN METHODS AS AN OPPORTUNITY TO DIAGNOSIS THE PROCESS OF A CHILD'S ADAPTATION TO SCHOOL AND ELIMINATE EXISTING DIFFICULTIES. *Modern Science and Research*, 3(6), 964-968.
3. Sheraliyevna, N. D. (2023). BADIY ASARLARDAGI SHAXSGA TEGISHLI ZOOMORFIZMLARNING METAFORA YORDAMIDA SHAKLLANISHI. 2023 yil 6-son (142/1), 6(139), 5-10.
4. Норқўзиева, Д. Ш. (2023). ТАЪЛИМ ТИЗИМИДА ЮЗАГА КЕЛАДИГАН НИЗОЛАР ШАХС ИЖТИМОЙ-ПСИХОФИЗИОЛОГИК МЕЪЁРДАН ОФИШИНИНГ КЎРИНИШИ СИФАТИДА. *Academic research in educational sciences*, 4(TMA Conference), 537-541.
5. Norkuzieva, D. (2023). EXERCISE FOR STRENGTHENING INTERPRETERS'ABILITY AND SKILLS. *Scientific progress*, 4(6), 4-6.
6. Муйдинов, Д. Ф., & Норкузиева, Д. Ш. НЕКОТОРЫЕ СОЦИАЛЬНО-ПСИХОЛОГИЧЕСКИЕ ВОПРОСЫ ФОРМИРОВАНИЯ КОНСТРУКТИВНОГО ПОВЕДЕНИЯ ШКОЛЬНИКОВ. *Ответственный редактор*, 77.
7. Norkuziyeva, D. S. (2021). NEMIS VA OZBEK TILLARIDA FE'L QOLIPLI SOZ BIRIKMALARI. *Science and Education*, 2(2), 444-449.
8. Norkuziyeva, D. S. (2021). O'zbek va nemis tillarida ravishning tuzilishidagi tafovut va o'xshashliklar. *Science and Education*, 2(4), 604-609.
9. Sheraliyevna, N. D. (2021). Comparative Analysis of "Adverb+ Verb" Word Combinations in Uzbek and German Languages. *American Journal of Social and Humanitarian Research*, 2(9), 30-35.
10. Норкузиева, Д. Ш. (2022). ЎЗБЕК ВА НЕМИС ТИЛЛАРИ ФРАЗЕОЛОГИЯСИДАГИ ЗООМОРФИК ТАСВИРЛАР ТАҲЛИЛИ. *Science and innovation*, 1(Special Issue 2), 56-59.
11. Норқўзиева, Д. Ш. (2022). МАКТАБ ЎҚУВЧИЛАРИДА ЎҚУВ МОТИВАЦИЯСИНИ ШАКЛЛАНТИРИШ МУАММО СИФАТИДА. *Academic research in educational sciences*, 3(NUU Conference 2), 851-855.
12. Норкузиева, Д. (2022). Exercises for developing simultaneous interpretation. *Переводоведение: проблемы, решения и перспективы*, (1), 76-77.
13. Turanov, D. A. (2025). PERSPECTIVES AND RISKS OF ARTIFICIAL INTELLIGENCE IN THE JUDICIAL SYSTEM OF UZBEKISTAN IN THE CONTEXT OF INTERNATIONAL EXPERIENCE. *European Review of Contemporary Arts and Humanities*, 1(2), 8-11.
14. Egamberdiyeva, Z. (2025). LIBRARIES AS CENTERS OF LIFELONG LEARNING AND COMMUNITY ENGAGEMENT. *European Review of Contemporary Arts and Humanities*, 1(2), 3-7.
15. Sharobiddinova, M. (2025). THE ROLE OF UZBEK MUSICAL INSTRUMENTS IN PEDAGOGY, PERFORMANCE, AND CULTURAL IDENTITY. *European Review of Contemporary Arts and Humanities*, 1(2), 12-16.



16. Abdunabiyeva, M. (2025). THE CULTURAL IDENTITY AND AESTHETIC EXPRESSION IN UZBEK NATIONAL DANCE ART. *European Review of Contemporary Arts and Humanities*, 1(3), 18-24.
17. Mirzaitova, M., & Astanakulov, O. (2025). CURRENT STATE OF INVESTMENT ACTIVITY IN TOURISM ORGANIZATIONS. *European Review of Contemporary Arts and Humanities*, 1(3), 14-17.
18. Adlawan, R. (2025). INTERDISCIPLINARY APPROACHES TO AESTHETICS IN THE DIGITAL AGE. *European Review of Contemporary Arts and Humanities*, 1(1), 16-19.
19. Larsson, F. (2025). THE ROLE OF MEMORY IN SHAPING COLLECTIVE CULTURAL HERITAGE. *European Review of Contemporary Arts and Humanities*, 1(1), 12-15.
20. Pinto, D. (2025). TRANSFORMATIONS OF TRADITION IN MODERN PERFORMING ARTS PRACTICES. *European Review of Contemporary Arts and Humanities*, 1(1), 8-11.
21. Mladenova, P. (2025). NARRATIVES OF IDENTITY IN CONTEMPORARY VISUAL ARTS AND CULTURAL EXPRESSION. *European Review of Contemporary Arts and Humanities*, 1(1), 3-7.
22. Bathory, I. (2025). ARTISTIC REPRESENTATION AND THE DYNAMICS OF SOCIAL CHANGE IN HUMANITIES RESEARCH. *European Review of Contemporary Arts and Humanities*, 1(1), 24-27.
23. Iyer, A. (2025). CULTURAL DIALOGUES AND THE EVOLUTION OF ARTISTIC PRACTICES IN GLOBAL CONTEXTS. *European Review of Contemporary Arts and Humanities*, 1(1), 20-23.
24. Boboyev, V. (2025). MICROTONAL INTONATION AND ORNAMENTATION IN THE KASHKAR RUBAB MAQOM REPERTOIRE. *European Review of Contemporary Arts and Humanities*, 1(4), 35-44.
25. Mustafoev, S. M. (2025). THE INTERCONNECTION BETWEEN SOUNDS, MUSICAL MEMORY, AND THE SENSE OF MELODY AND HARMONY. *European Review of Contemporary Arts and Humanities*, 1(4), 3-8.
26. Mustafoev, S. M. (2025). THE LOCALIZATION OF THE FRONTAL AND PARIETAL AREAS OF REPRODUCTION IN CLASSICAL ARTISTS AND MUSICIANS. *European Review of Contemporary Arts and Humanities*, 1(4), 9-13.
27. oğlu Muqimov, S. Z. (2025). INTERPRETING REPETITION AND VARIATION IN DIGITAL MUSIC: FROM ALGORITHMS TO ARTISTIC EXPRESSION. *European Review of Contemporary Arts and Humanities*, 1(3), 8-13.
28. Egamberganova, Z. (2025). INTEGRATING RFID WITH SMART SHELVES AND ROBOTIC RETRIEVAL SYSTEMS FOR THE AUTONOMOUS LIBRARY. *European Review of Contemporary Arts and Humanities*, 1(4), 45-50.
29. oğlu Oktyabrov, M. A. (2025). THE EMOTIONAL EXPRESSION OF ARTISTS THROUGH COLORS AND THE PSYCHOLOGICAL EFFECT OF COLORS IN ARTWORKS. *European Review of Contemporary Arts and Humanities*, 1(4), 30-34.

30. ogli Muqimov, S. Z. (2025). MUSIC AND NEUROPHYSIOLOGY: HOW DOES MUSIC CHANGE BRAIN ACTIVITY?. *European Review of Contemporary Arts and Humanities*, 1(3), 3-7.
31. Xo'jiyev, M. Y., & Bozorova, F. J. R. (2025). METROLOGICAL LIMITS OF ACCURACY OF PUMPKIN SEED OIL ADDITION TO FUNCTIONAL DRINKS. *European Review of Contemporary Arts and Humanities*, 1(4), 23-26.
32. Ma'murjon qizi Khatamkulova, Z. (2025). CHALLENGES OF IMPLEMENTING STEAM IN ENGLISH LANGUAGE CLASSES. *European Review of Contemporary Arts and Humanities*, 1(4), 14-17.
33. Yuldashev, A. (2025). SKILLS OF ACCOMPANIST. *European Review of Contemporary Arts and Humanities*, 1(4), 27-29.
34. Bucur, F. A. (2025). Integrating emerging trends in computer science with technical research. *Technical Science Integrated Research*, 1(2), 7-10.
35. Ganiev, I. G., & Muradov, Z. (2025). Failure mechanisms of reinforced concrete bridges. *Technical Science Integrated Research*, 1(3), 10-14.
36. Turgunbaev, R. (2025). Rule-based reasoning and its role in intelligent decision making. *Technical Science Integrated Research*, 1(2), 11-14.
37. Hakka, F. (2025). Integrating ARK Persistent Identifiers into Research Data Infrastructure. *Technical Science Integrated Research*, 1(2), 3-6.
38. Qosimjonov, S. A. (2025). Scientometric indicators as tools for evaluating innovation and research productivity. *Technical Science Integrated Research*, 1(3), 24-29.
39. Ganiev, I. G., & Muradov, Z. (2025). Global issue of ageing reinforced concrete bridge infrastructure. *Technical Science Integrated Research*, 1(3), 3-9.
40. Melijonov, J. S. (2025). The dynamics of citation networks and patterns of scholarly influence. *Technical Science Integrated Research*, 1(3), 15-20.
41. Urozov, M. K., Barotova, U., & Fayziyeva, M. (2025). Agrotechnology of hemp cultivation and the process of fiber extraction. *Technical Science Integrated Research*, 1(3), 21-23.
42. Urazmatov, J., & Raxmatullayev, O. R. (2025). The impact of preferential loans on private entrepreneurship, small business possibilities expansion factor. *Technical Science Integrated Research*, 1(4), 3-6.
43. To'rayeva, D. M. (2025). Developing Students' Communicative Skills through Extra-Linguistic Sources. *Technical Science Integrated Research*, 1(4), 7-10.
44. Mullayeva, M. K. (2025). Ways to develop speech culture in future teachers through poetic works. *Technical Science Integrated Research*, 1(4), 11-14.
45. Siregar, B. M. (2025). Simulation-based optimization of mechanical system reliability under variable load conditions. *Technical Science Integrated Research*, 1(1), 15-18.
46. Munshi, A. (2025). Adaptive control mechanisms for intelligent manufacturing systems. *Technical Science Integrated Research*, 1(1), 3-6.
47. Reyes, D. (2025). Integration of IoT and edge computing in smart industrial environments. *Technical Science Integrated Research*, 1(1), 19-22.
48. Nikolova, M. (2025). Energy harvesting techniques for sustainable microelectronic devices. *Technical Science Integrated Research*, 1(1), 7-10.

49. Arias, E. (2025). Advancements in composite materials for thermal efficiency in aerospace applications. *Technical Science Integrated Research*, 1(1), 11-14.
50. ogli Juraboyev, A. T. (2025). Organization of recreational facilities in the mountainous territories of Uzbekistan. *Technical Science Integrated Research*, 1(4), 15-19.
51. Arzikulov, F., & Komiljonov, A. (2025). The role of artificial intelligence in personalized oncology: predictive models and treatment optimization. *Academic Journal of Science, Technology and Education*, 1(6), 24-33.
52. Arzikulov, F., & Komiljonov, A. (2025). AI-powered diagnostic systems in radiology: enhancing precision, speed, and clinical decision-making. *Academic Journal of Science, Technology and Education*, 1(6), 16-23.
53. Rustamov, M. (2025). The importance of cultural and art institutions in the development of the tourism sector (on the example of the activities of theaters and cultural centers). *Academic Journal of Science, Technology and Education*, 1(6), 70-74.
54. Turgunbaev, R. (2025). Enhancing student understanding of artificial intelligence through practical neural network applications. *Academic Journal of Science, Technology and Education*, 1(6), 36-40.
55. Abdusattarova, M. (2025). The art of leadership. *Academic Journal of Science, Technology and Education*, 1(6), 4-7.
56. Mirzakarimova, M., & Uzoqjonov, M. (2025). Information security in information-communication technologies. *Academic Journal of Science, Technology and Education*, 1(6), 8-11.
57. Kim, Y. S. (2025). Metaphor as a means of shaping the concept 'narcissistic parent' in Karyl McBride's *Will I ever be good enough? Healing the daughters of narcissistic mothers*. *Academic Journal of Science, Technology and Education*, 1(6), 41-44.
58. Uzoqov, I. E., Abdisattorov, D. N., & Yusupov, B. B. (2025). The role and prospects of digitalization, standardization and technical regulation in the field of conformity assessment. *Academic Journal of Science, Technology and Education*, 1(6), 55-58.
59. Tokhirov, F. J. (2025). Enhancing algorithmic thinking skills for application development: a methodological approach in programming education. *Academic Journal of Science, Technology and Education*, 1(6), 75-81.
60. Karriyeva, Y. (2025). The use of international logistics in the development of foreign trade. *Academic Journal of Science, Technology and Education*, 1(6), 91-94.
61. ogli Idiyev, B. B., & Khujakulov, K. R. (2025). Synthesis and kinetic regularities of copolymers based on styrene and nitrogen-containing methacrylic monomers. *Academic Journal of Science, Technology and Education*, 1(6), 99-104.
62. qizi Haydarova, S. A. (2025). Electromagnetism. *Academic Journal of Science, Technology and Education*, 1(6), 34-35.
63. qizi Xurramova, S. Q. (2025). Neurolinguistics: Comparative study of language processing in English and Uzbek. *Academic Journal of Science, Technology and Education*, 1(6), 12-15.
64. qizi Kenjayeva, Z. S. (2025). Advantages of modern methodology in forming phonetic competence in primary school students. *Academic Journal of Science, Technology and Education*, 1(6), 59-62.

65. qizi Vakilova, S. T. (2025). Technological factors influencing the antioxidant activity of mulberry leaf tea. *Academic Journal of Science, Technology and Education*, 1(6), 45-47.